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Schmitt, Jacob
[Sonatas, piano, 4 hands, op.
39, G major]
Sonate

M
202
S25
OP. 39
1850
C.1
MUSI



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SONATE

POUR LE

PIANOFORTE à QUATRE MAINS

composée et dédiée

à Mademoiselle R. SALAMON

par

Jacques Schmitt.

Deuxième Edition.

Op. 39.

Pr. 22 ½ Ngr.

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LEIPZIG, FRÉDÉRIC HOFMEISTER.

1923.



G. C. DE ZOUCHE,

MUSIC PUBLISHER

MONTREAL.

M
202
525
Op. 39
1850

SECONDO.

J. Schmitt. Op. 39.

Allegro moderato.

SONATE.

f *p* *mf* *ff* *mf* *cresc.* *f* *pp cresc.*

Allegro moderato.

SONATE.

f *p* *loco.* *mf* *p* *loco.* *ff* *ten.* *p* *cresc.* *ten.* *p* *cresc.* *f* *pp*

SECONDO.

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamics and articulations:

- System 1:** Piano starts with *f*. Vocal part has *cres* and *cen* markings. The system ends with a vocal note labeled *do.*
- System 2:** Piano starts with *f*. Vocal part has *dol. p* marking.
- System 3:** Piano starts with *p*. Vocal part has *p* marking.
- System 4:** Piano starts with *pp* and *f* markings. Vocal part has *pp* and *f* markings.
- System 5:** Piano starts with *p* and *cresc.* markings. Vocal part has *p* and *cresc.* markings.
- System 6:** Piano starts with *f* and *pp* markings. Vocal part has *f* and *f* markings.

PRIMO.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in eight systems, each consisting of two staves (treble and bass clef). The key signature is one sharp (F#), and the time signature is 2/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *loco.* (loco) are used throughout. There are also articulation marks like accents and slurs. The handwriting is elegant and characteristic of 19th-century musical notation. The page is numbered '8' at the beginning of the third system.

SECONDO.

This musical score, titled "SECONDO.", is written for piano and strings. It consists of seven systems of staves. The piano part is primarily in the bass clef, while the string part is in the treble clef. The score includes various dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), *sf* (sforzando), and *ff* (fortissimo). It also features articulations like *cresc.* (crescendo), *dim.* (diminuendo), *legato*, and *Basso marcato*. The string part is marked "string." and includes a "ten." (tension) marking. The piano part includes a "Basso marcato" section. The score is written in a key with one sharp (F#) and a 2/4 time signature.

System 1: Piano part begins with *f* and *p* dynamics. String part enters with *string.*

System 2: Piano part continues with *f* and *pp* dynamics. String part continues with *string.*

System 3: Piano part includes *cresc.*, *f*, and *dim.* markings. String part continues with *string.*

System 4: Piano part includes *pp* and *dim.* markings. String part includes *string.* and *ten.* markings. The piano part is marked *p legato*.

System 5: Piano part includes *ten.*, *cresc.*, *pp*, *dim.*, *Basso marcato*, and *sf* markings. String part continues with *string.*

System 6: Piano part includes *cresc.*, *f*, and *sf* markings. String part continues with *string.*

System 7: Piano part includes *sf* and *ff* markings. String part continues with *string.*

PRIMO.

8

f *ten.* *p*

loco. *f* *p* *cresc.* *f*

sf *dim.* *>string.* *p*

pp *cresc.* *f*

p *sf* *sf* *sf*

cresc. *ff* *sf* *sf*

SECONDO.

First system of musical notation, bass clef, key of D major. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. A "cresc." marking is present in the right hand.

Second system of musical notation, bass clef, key of D major. The right hand features a complex, rapid passage with various dynamics including *f*, *pp*, and *cresc.* The left hand provides a steady bass accompaniment.

Third system of musical notation, treble clef, key of D major. The right hand plays a melodic line with eighth notes, while the left hand plays a bass line with half notes.

Fourth system of musical notation, bass clef, key of D major. The right hand plays a complex, rapid passage with various dynamics including *cresc.* and *f*. The left hand provides a steady bass accompaniment.

Fifth system of musical notation, treble clef, key of D major. The right hand plays a melodic line with eighth notes, while the left hand plays a bass line with half notes.

Sixth system of musical notation, treble clef, key of D major. The right hand plays a melodic line with eighth notes, while the left hand plays a bass line with half notes. A "cresc." marking is present in the right hand.

PRIMO.

loco.

8

loco.

cresc.

f

p dol.

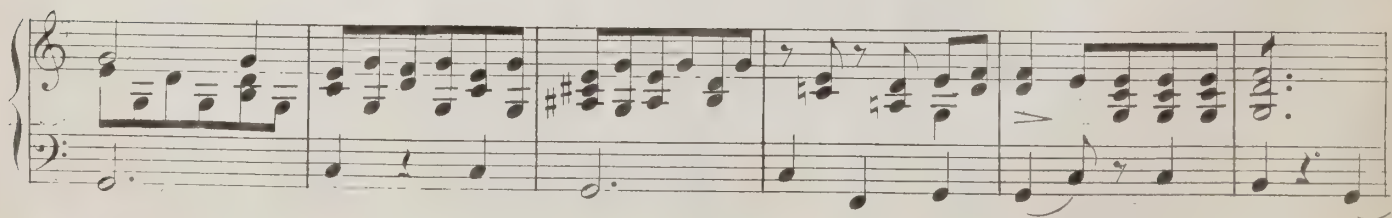
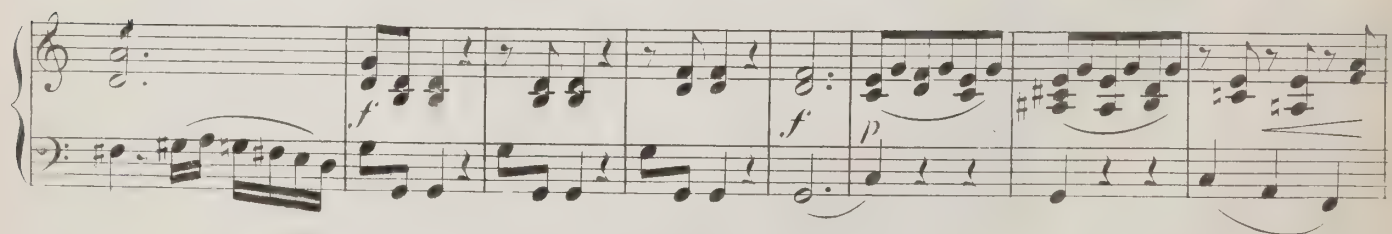
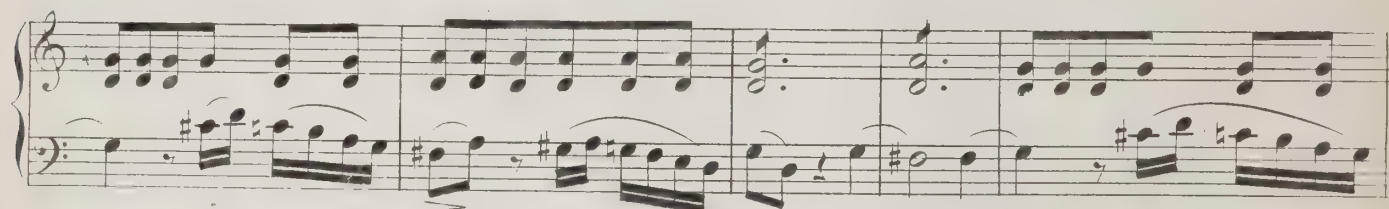
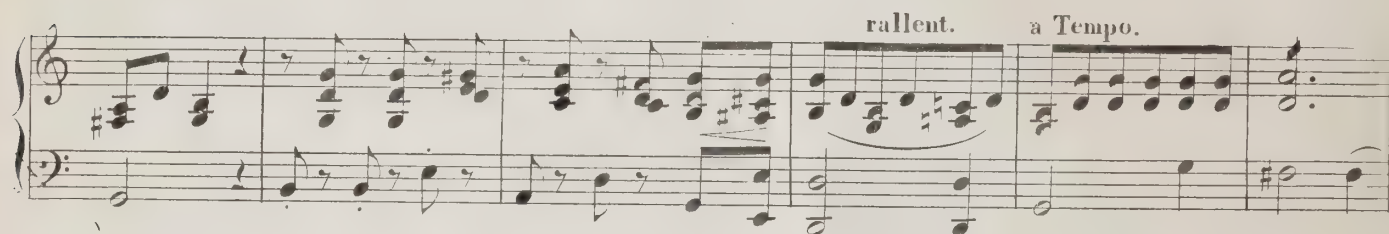
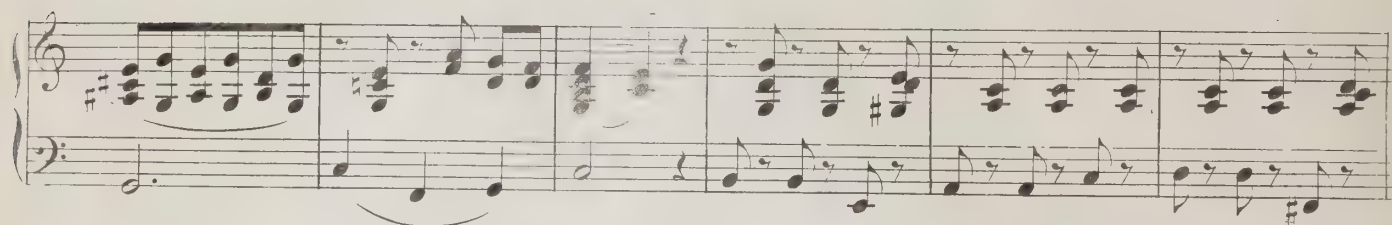
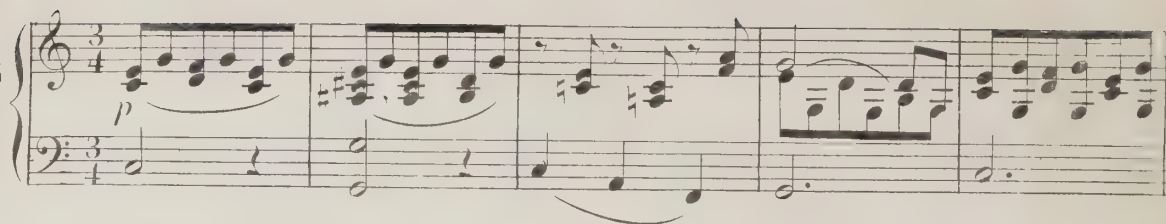
cresc.

f

p

f

SECONDO.

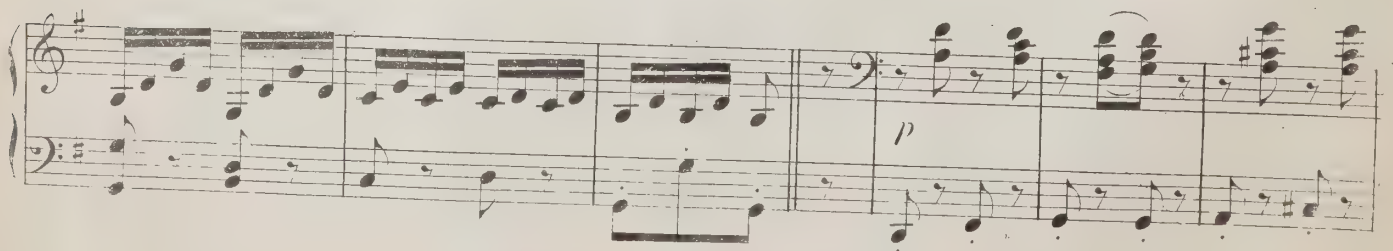
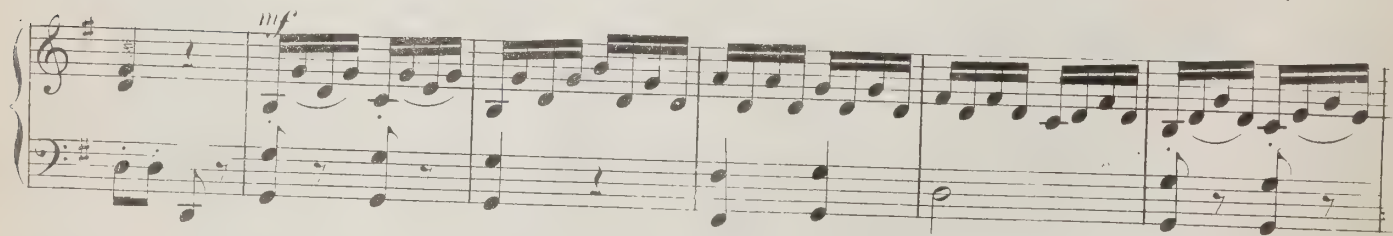
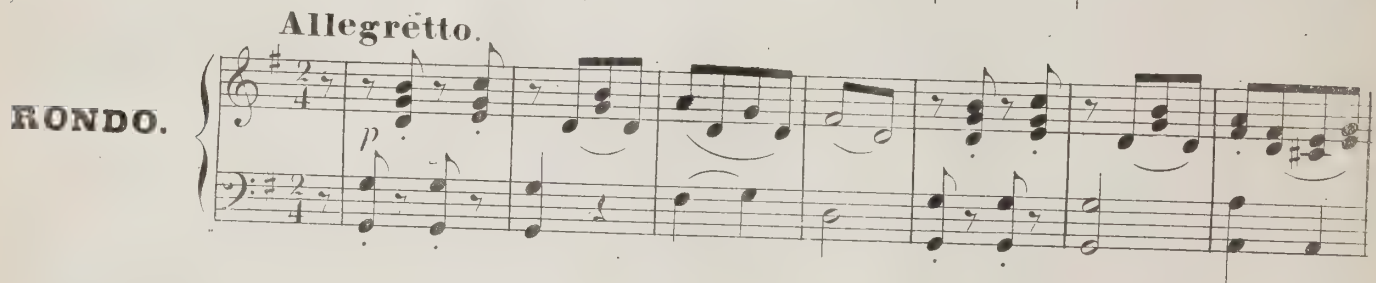
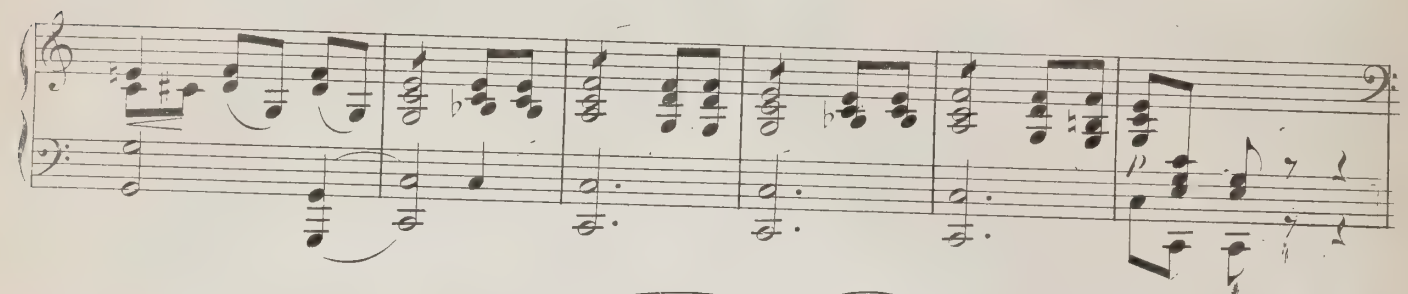
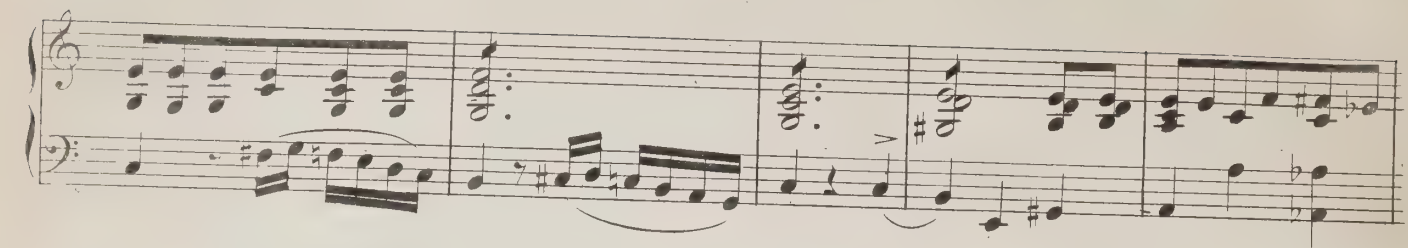
ANDANTE
CANTABILE.

PRIMO.

ANDANTE
CANTABILE.

a Tempo.
dol.
rallent.
f
p

SECONDO.



PRIMO.

8 loco.

p

poco - a - poco. ritard. *pp*

This section consists of 12 measures of music. The first measure is marked with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand. The tempo and mood are indicated by the 'loco.' marking. The section concludes with a 'poco - a - poco. ritard.' instruction, leading to a pianissimo (*pp*) dynamic in the final measures.

Allegretto.

RONDO.

p cresc.

8 loco.

p

This section consists of 12 measures of music. The first measure is marked with a piano (*p*) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand. The tempo and mood are indicated by the 'Allegretto.' marking. The section concludes with a 'cresc.' instruction, leading to a piano (*p*) dynamic in the final measures.

SECONDO.

musical score for a piece titled "SECONDO." The score is written for piano and organ, featuring six systems of music. The key signature is one sharp (F#), and the time signature is 4/4.

The first system shows the piano part with a *cresc.* marking and the organ part with a *dim.* marking. The second system continues the piano part with a *pp.* marking. The third system includes a *cresc.* marking, a *f* marking, a *rallent.* marking, and a *p* marking, with the tempo marked *a Tempo.* The fourth system continues the piano part. The fifth system continues the piano part. The sixth system concludes the piece with a *p* marking and a *mf* marking.

PRIMO.

This musical score is for the PRIMO part of a piece, featuring a piano accompaniment and a violin part. The score is written in G major (one sharp) and 2/4 time. It consists of eight systems of music, each with a piano part on the left and a violin part on the right. The piano part is characterized by a steady eighth-note accompaniment, while the violin part features a more melodic line with various articulations and dynamics. The score includes several dynamic markings: *cresc.* (crescendo), *dim.* (diminuendo), *f* (forte), *p* (piano), and *mf* (mezzo-forte). It also includes tempo and articulation markings: *loco.* (loco), *rallent.* (rallentando), and *a Tempo.* (a tempo). The score is marked with a '3' in a circle, indicating a triplet. The piece concludes with a double bar line.

8

cresc.

dim.

loco.

8

cresc.

f

loco.

rallent.

a Tempo.

p

cresc.

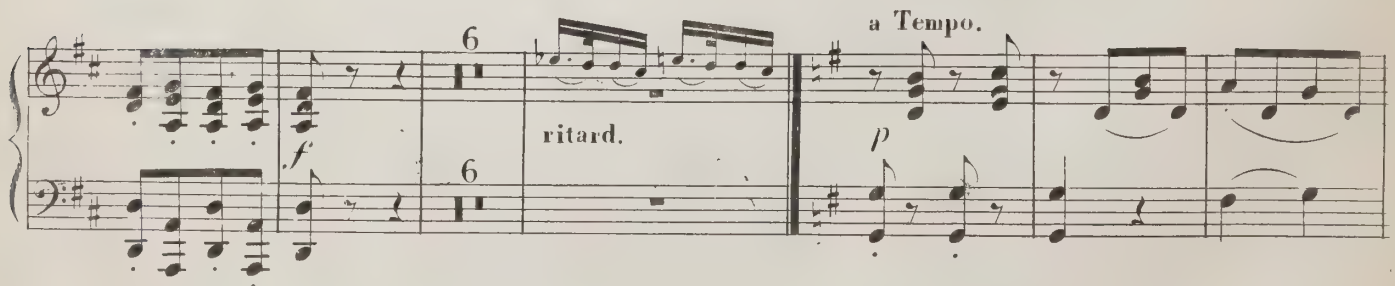
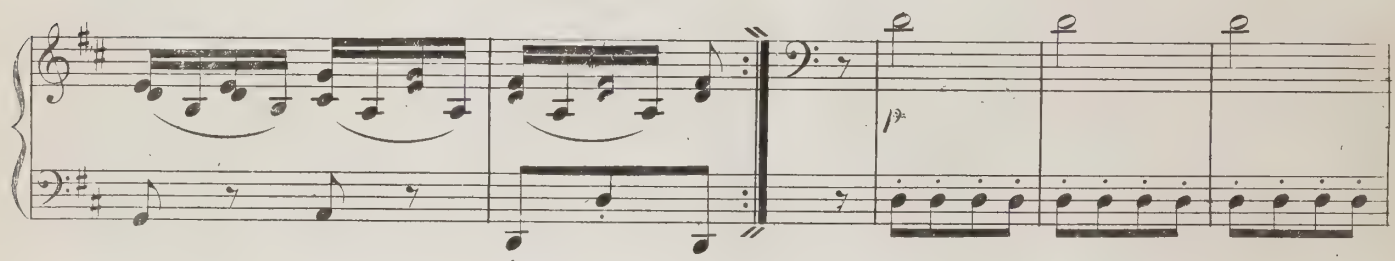
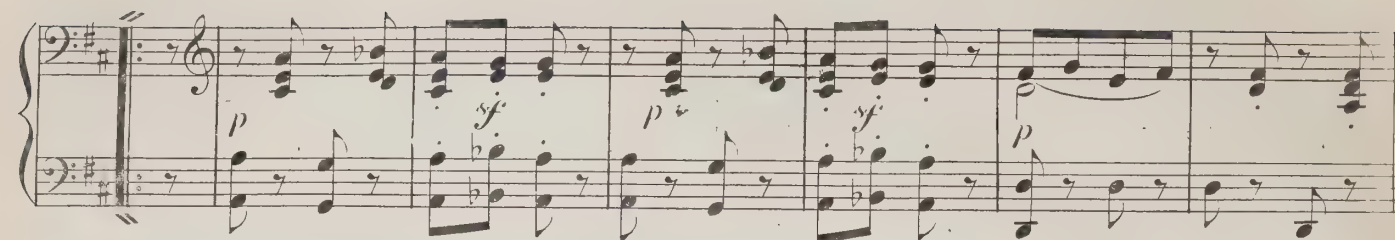
f

loco.

p

mf

SECONDO.



PRIMO.

musical score for PRIMO, featuring piano and forte dynamics, crescendo, loco, and ritardando markings.

The score is written for two staves (treble and bass clef) in G major (one sharp). It consists of seven systems of music.

System 1: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *p*, *sf*, *p*, *sf*, *p*.

System 2: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *p*.

System 3: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment.

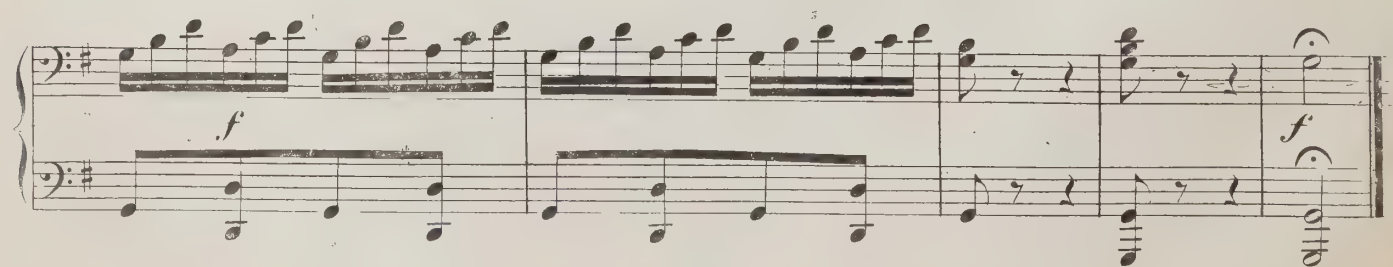
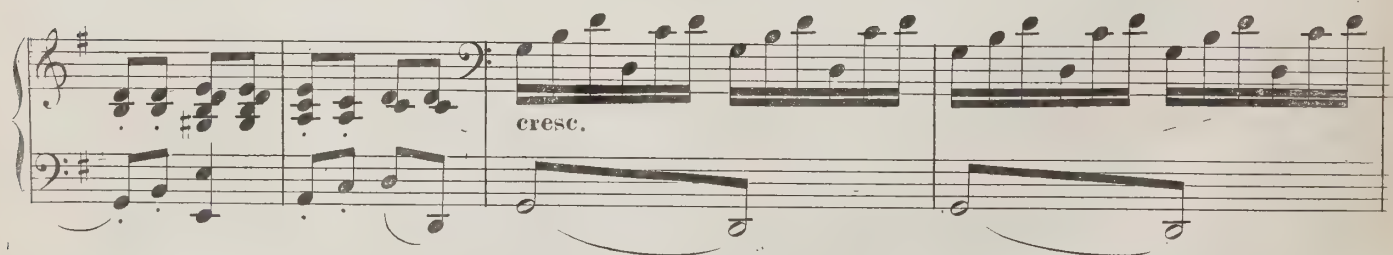
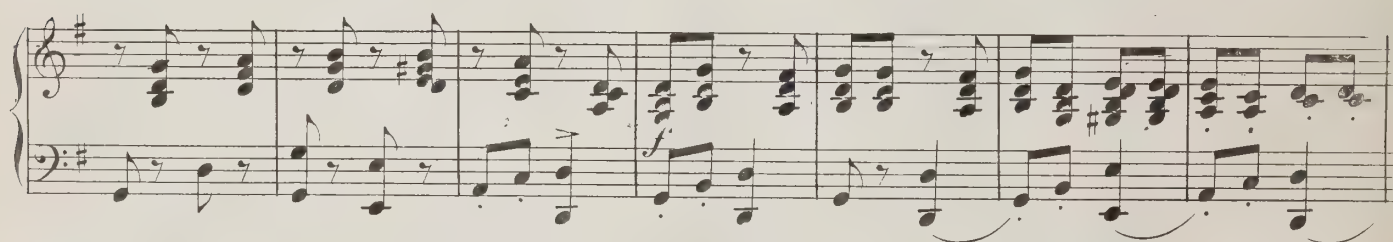
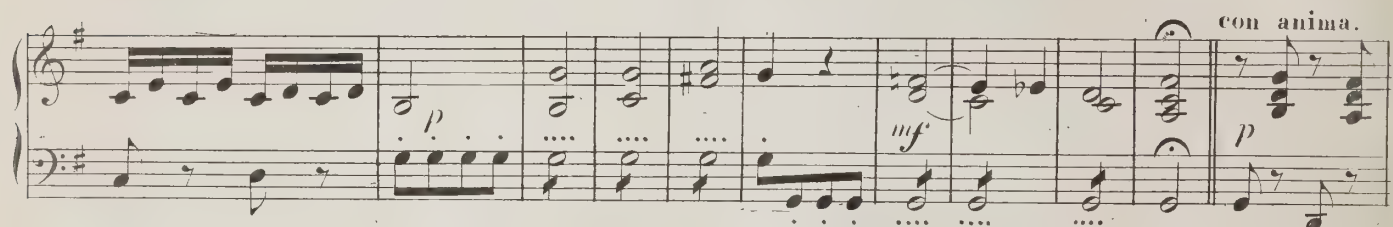
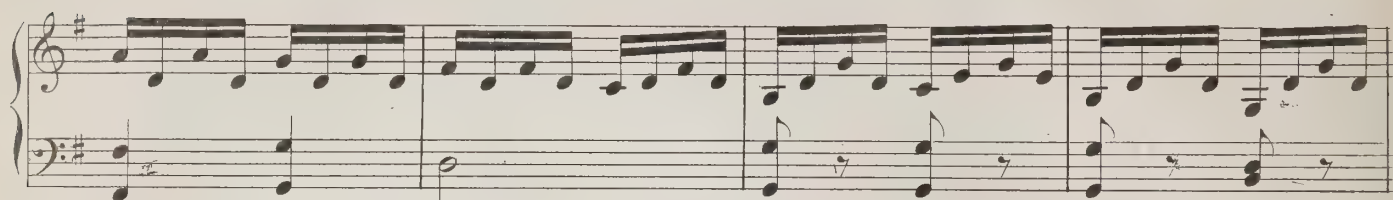
System 4: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment.

System 5: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.*, *f*, *p*.

System 6: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *loco.*, *ritard.*.

System 7: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *dim.*, *a Tempo.*, *p*.

SECONDO.



PRIMO.

8
cresc. *mf*

8
p

8
mf

8
loco. poco a poco ritard. *p con anima.*

8
loco. *f*

8
loco.

8
loco. cresc. *f* sva loco.

Fine

Klavierwerke zu vier Händen

aus dem Verlage von Friedrich Hofmeister in Leipzig.

Mozart, W. A., Op. 83. Concert (Es) <i>op. ngr.</i>	
f. 2 Klaviere mit Orch., einger. von F. X. Gleichauf.	2 —
— 12 Quintuors et Quatuors, arr. par F. X. Gleichauf.	
Op. 9. Quatuor (C) p. Flüte.	— 22½
— 13. Quatuor (Es) p. Pfte.	1 20
— 28. Quatuor (C) p. Violon.	1 25
— 29. Quintuor (Es) p. Pfte.	1 5
— 36. Quintuor (D) p. Violon.	1 15
— 37. Quintuor (Es) p. Violon.	1 17½
— 39. Quintuor (Gm.) p. Violon.	1 20
— 85. Quatuor (Gm.) p. Pfte.	1 10
— 101. Quatuor (F) p. Hautbois.	— 25
— 102. Quatuor (D) p. Flüte.	— 22½
— 108. Quintuor (A) p. Clarinette.	1 10
— 109. Quatuor (A) p. Flüte.	— 20
Op. 83 ist einger. v. Succo.	
— Dix Quatuors originaux p. Violon, arr. p. F. X. Gleichauf.	à — 25
No. 1, (G) No. 6, (C).	
— 2, (Dm.). — 7, (D).	
— 3, (B). — 8, (F).	
— 4, (Es). — 9, (B).	
— 5, (A). — 10, (D).	
— Sonaten f. Pfte u. Violine, einger. v. Rob. Wittmann.	
No. 1, (B). Op. 2 No. 4.	1 2½
— 2, (A). — 8 — 1.	1 7½
— 3, (Es). — 8 — 2.	1 5
— 4, (F). — 2 — 3.	— 25
— 5, (B). — 1 — 1.	— 25
— 6, (D). — 30 — 3.	1 5
— 7, (B). — 50.	1 5
— 8, (Es). — 2 — 1.	1 —
— 9, (F). — 2 — 6.	1 —
— 10, (A). — 5.	— 15
— Sonaten, arr. v. Otto Reinsdorf.	
No. 1 (A).	1 7½
— Belmonte und Constanze oder die Entführung aus dem Serail, Oper, einger.	3 —
No. 1. Hier soll ich dich denn sehen.	5
— 2. Wer ein Liebchen hat gefunden.	15
— 3. Solche bergelaufene Laffen.	— 12½
— 4. Constanze, dich wieder zu sehen.	10
— 5. Singt dem grossen Bassa Lieder.	7½
— 7. Marsch, trollt.	10
— 9. Ich gehe, doch rathe ich dir.	10
— 12. Welche Wonne, welche Lust.	10
— 13. Frisch zum Kampfe, frisch zum Streite.	10
— 14. Vivat Bacchus.	10
— 15. Wenn der Frende Thränen fliessen.	10
— 17. Ich baue ganz auf deine Stärke.	15
— 18. Im Mohrenland bin ich geboren.	15
— 19. Ha! wie will ich triumphiren.	— 12½
— 21. Nie werd' ich deine Huld vergessen.	— 12½
— La Clemenza di Tito, Oper, einger.	3 15
— Così fan tutte, Oper, arr. Liv. 1. 2. à 3 H.	6 —
— Don Juan, Oper, einger. von C. Zulehner.	6 —
— Figaro's Hochzeit, Oper einger. Liv. 1.	
2. 3. à 2 H.	4 —
— Die Zauberflöte, Oper, einger.	5 10
1ster Act.	
No. 2. Der Vogelfänger bin ich ja.	5
— 3. Dies Bildniß ist bezaubernd schön.	10
— 4. Zum Leiden bin ich auserkoren.	10
— 5. Hm! hm! hm!	17½
— 6. Du feines Täubchen, nur herein!	5
— 7. Bei Männern, welche Liebe fühlen.	15
— 8. Zum Ziele.	15
— 9. Wie stark ist nicht dein Zauberton.	15
— 10. Schnelle Füße, rascher Muth.	5
— 12. Herr, ich bin zwar Verbrecherin.	5
No. 13. Nun, stolzer Jüngling, nur herbei.	12½
— 14. Wenn Tugend und Gerechtigkeit.	12½

Mozart, W. A., Die Zauberflöte. (Fortsetz.) <i>op. ngr.</i>	
2ter Act.	
No. 1. Marsch.	
— 2. O Isis und Osiris!	7½
— 3. Bewahret euch vor Weibertücken.	5
— 5. Alles fühlt der Liebe Freuden.	10
— 6. Der Holle Rache kocht in meinem Herzen.	7½
— 7. In diesen heil'gen Hallen.	7½
— 8. Seid uns zum zweiten Mal willkommen.	7½
— 10. O Isis und Osiris! Welche Wonne.	7½
— 11. Sollt' ich dich, Theure, nicht mehr seh'n.	5
— 12. Ein Mädchen od. Weibchen.	12½
— 13. Bald prangt, den Morgen zu verkünden.	12½
— 15. Tamino mein, o welch ein Glück, und Marsch.	12½
— 16. Wir wandern durch die Feuergluthen.	12½
— 17. Papageno, Weibchen, Taubchen.	20
— 18. Papageno, halte ein.	20
— 19. Klinget, Glöckchen, klinget.	20
— 20. Pa-Pa-Pa-Papagena.	20
— 21. Heil sei euch.	1 10
Neukomm, S., Op. 9. Fantaisie (Dm.) p. l'Orch., déd. à Jos. Haydn, arr. p. E. Th. Eckhardt.	1 10
Onslow, G., Op. 15. Variat. (B) sur l'Air français „Au clair de la lune“, arr.	15
Otto, Jul., Op. 5. Sonate (B).	25
Pièces choisies d'Opéras.	
Liv. 1, arr. p. Ebers. (Boieldieu, „Der Troubadour“, Romanze aus Johann von Paris. Paër, Duett „Mankann ihr ohn' Entzücken“ a. Sargin. Weigel, Duett „Setz' dich, liebe Emeline“ a. der Schweizerfamilie. Beethoven, Marsch aus Fidelio.)	20
— 2. arr. p. Ebers. (Mozart, Finales du 1er Acte de Don Juan.)	1 —
— 3. arr. p. F. de Boyneburgk. (Mozart, Marsch a. Così fan tutte, Spohr, Allegretto a. Jessonda. Cherubini, Andantino aus d. Wasserträger. Spohr, Andantino a. Jessonda. Weber, Vivace aus Euryanthe. Spohr, Menuett aus Faust.)	20
— 4. arr. p. F. de Boyneburgk. (Spohr, Allegretto aus Zémire und Azor. Mozart, Allegro aus Figaro. Spohr, Allegro a. Faust. Weber, Allegro aus Oberon. Spohr, Andante aus Jessonda.)	20
Pixis, J. P., Trois Duos arrangés d'après les Trios p. Pfte. V. et Velle p. G. M. Schmidt.	
No. 1 (Es). Op. 75. geh.	1 22½
— 2 (F). Op. 86. geh.	1 22½
— 3 (Hm.). Op. 95. geh.	1 15
— Op. 112. Variations brill. (D) sur un Thème original.	1 5
— Op. 114. Le Garçon suisse. Var. (C).	15
— Op. 118. Intermezzo en forme de Valse (Fm.) tiré du 4me Trio p. Pfte.	7½
— Op. 119. Variat. brill. (E) sur un Th. fav. de l'Opéra Le Templier et la Juive, de Marschner. (Av. Portrait de M. Pixis.)	20
— Op. 127. Impromptu (Es) sur des Motifs du Revenant, de Gomis.	25
— Op. 129. Rondeau à la Hongroise (Cm.) tiré du 5me Trio.	17½
— Op. 136. Mailänder Krönungs-Walzer.	22½
Ramann, Br., Op. 16. 4 Charakterstücke.	
Heft 1. Sonntagsmorgen. Jagdszene.	17½
— 2. Auf dem Wasser. Spinnlied.	25

Reichardt, G., Op. 8. No. 2, Das Bild der Rose, einger. v. C. Burchard.	7½
Reissiger, C. G., Op. 11. 3 Marches brill.	
Liv. 1 (Es, Es, B). Liv. 2 (E, Es, D). à — 20	
— Op. 40. Grand Duo (C) arr. d'après le 3me Trio p. Pfte p. G. M. Schmidt.	1 15
Riccus, A. F., Op. 1. Capriccio (Fm.).	22½
— Op. 13. Heures de Récréation. 4 Pièces originales.	
Liv. 1. Allegretto. Andante. Allegro.	15
— 2. Allegro di Caccia.	15
Richards, Br., Op. 9. Klinget wieder schöne Glocken (Chime again beautiful Bells). Melodie v. R. Bishop, arr.	15
— Op. 12. La Fête de la Reine. Fantaisie à la Valse, arr.	22½
— Op. 24. Picciola, ou le Chant du Capitif. Romance, arr.	12½
— Op. 25. Sibylle. Romance, arr.	15
— Op. 36. La Preciosa. Valse de Concert, arr.	22½
— Op. 40. La Reine blanche. Galop de Concert, arr.	22½
Op. 54. Erinnerung an Wales. Transcriptionen, arr.	
No. 1. Arm Marianchen.	12½
— 2. Der Eschenbain.	12½
— 3. Das Steigen der Lerche.	12½
— 4. Marsch der Männer von Harlech.	10
— Op. 61. Das Echo von Luzern (Roch Albert), arr.	15
— Op. 63. Was sagen denn die wilden Wogen? (What are the wild waves saying?) Duett v. St. Glover, übertragen, arr.	12½
— Op. 71. Der Voglein Abendlied (Warblingst at eve), arr.	12½
— Op. 87. Die Glocken von Aberdovey. Wallisches Volkslied, arr.	10
— Op. 101. Ben è ridicolo. Beliebte Canzonette im Volkston, arr.	20
— Op. 125. Valse de Salon (Es), arr. d'après l'Oeuv. 115.	25
Ries, F., Op. 17. Rondeau du Quatuor en Mi^b (Es), arr. p. Mockwitz.	22½
— Op. 100. Rondeau du Sextuor en Ut (C), arr. p. Homberg.	20
— Op. 155. No. 1, Variat. brill. (F) sur l'Allemande à trois de Casorti.	22½
Romborg, B., Grand Duo (F) arr. d'un Quatuor p. A. Mühling.	1 20
Rosellen, H., Op. 175. Esmeralda. Valse de Salon, arr.	17½
Rosenhain, Jacq., Op. 36. Morceau de Salon. Gr. Valse brill. (As). (Av. Portrait de M. Rosenhain.)	20
— Op. 40. Fantasia appassionata. Gr. Duo (Gm.).	1 —
Rubinstein, Ant., Op. 15. 2 Duos, arr. d'après les Trios p. Pfte. p. Rob. Wittmann.	
No. 1. (F).	2 20
— 2. (Gm.).	2 25
Schlösser, Ad., Op. 20. Terpsichore. Duo de Salon.	25
— Op. 61. Lucrezia Borgia, de Donizetti. Gr. Duo.	22½
— Op. 63. Martha, de Flotow. Grand Duo.	27½
— Op. 64. Oberon, de Weber. Grand Duo.	25
— Op. 77. Un Ballo in Maschera, de Verdi. Grand Duo.	1 —
Schmitt, Al., Op. 24. Divertissement.	10
— Op. 31. Marche funèbre (Es).	15
— Op. 32. Introd. et Variations (G).	20
Schmitt, Jacq., Op. 39. Sonate (G) 2me Edit.	22½
Schnabel, C., Potpourri d'après des Thèmes fav. de l'Opéra Hans Heiling, de Marschner.	1 —

Schneider, Fr., Op. 13. Sonate (F).	
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— Op. 78. Grande Sonate (B).	
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